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ABSTRACT

The standards in this document are intended to provide every student in North Dakota's public schools with a set of skills that will enable him or her to participate in lifelong leisure, avocational, or professional music pursuits. To help all students achieve the standards outlined in the booklet, North Dakota educators must continue to ensure that all students have music instruction throughout their k-12 education; ensure that the focus of each and every public performance is an outgrowth of the district's curriculum, the standards, and classroom instruction which produces a quality product; improve and increase professional development; improve teacher education programs; increase and reallocate funding to support the arts; and involve school boards, administrators, teachers, parents, and community members. Following an introduction, the document lists the following music content standards: (1) Singing; (2) Instrumental Performance; (3) Improvisation; (4) Composition; (5) Reading Music; (6) Listening; (7) Evaluating Music; (8) Music and Other Disciplines; and (9) Music, History, and Culture. Includes benchmarks, specific knowledge, and sample activities for grades K-4, 5-8, and 9-12. (BT)



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ED 447 032

# North Dakota
# Music
# Content Standards

SO 032 258

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## COMPONENTS OF THE DOCUMENT

**Content Standards** – general statements that describe what students should know and the skills they should have in a specific content area.

**Benchmarks** – statements of knowledge and skill that define a standard at a given developmental level (e.g., 4th grade, 8th grade, 12th grade).

**Examples of Specific Knowledge** – facts, vocabulary, principles, generalizations, relationships, concepts, step-by-step procedures, strategies, or processes that describe the specific information or skills that students should acquire to meet a standard.

**Examples of Activities** – instructional activities that students could do to acquire the knowledge and skills described in the standard and benchmarks.

## INTRODUCTION

As North Dakota music teachers, we believe that music is part of the core curriculum and is essential to the comprehensive education of every child. Further, we believe that lifelong participation in music is an integral part of a life well-lived. Therefore, all students deserve access to a rich music education regardless of their talents, background, and challenges. This belief guides us to an understanding that music education must go beyond mere exposure to musical activities to a well-crafted music curriculum based upon a set of established standards and benchmarks.

These standards are meant to focus our efforts toward common goals of excellence for every child. These goals can enrich and broaden our current curricula while lending consistent structure to North Dakota music programs. The standards in this document are intended to provide every student with a set of skills that will enable him or her to participate in lifelong leisure, avocational, or professional music pursuits.

These standards can stimulate more creative approaches to teaching by encouraging critical and higher-order thinking skills and imaginative interaction with music. In addition, these standards ensure that students make connections between concepts and across subjects by developing an integrated curriculum, mutually reinforcing and demonstrating an underlying unity.

Standards lend instructional integrity and provide a foundation for the assessment that is necessary for legitimate inclusion within the core curriculum. While local factors such as time, scheduling, and student population may affect the specifics of the music program in a district, these standards can be used by any district to develop its own curriculum for a quality music program.

### Use of the Standards Document

A group of North Dakota educators has spent considerable time and effort, drawing from their experiences and a wide range of resources, particularly the national standards document from the Music Educators National Conference (MENC), to develop this document and make music standards a reality in North Dakota. This document is a tool that should be used to evaluate, enrich and enliven music education and ensure its role in the core curriculum. In addition, this document can, and should, develop consistency in music education within districts and across the state.

These standards will need support from a broad range of allies to improve the organization and delivery of arts education. To help all students achieve these standards, we must continue to:

- Ensure that all students have music instruction throughout their K-12 education
- Ensure that that the focus of each and every public performance is an outgrowth of the district's curriculum, the standards, and classroom instruction which produces a quality product

- Improve and increase professional development
- Improve teacher education programs



- Increase and reallocate funding to support the arts
- Involve school boards, administrators, teachers, parents, and community members

If we join efforts across the state of North Dakota with the clear vision of common standards, our schools will be able to make consistent growth to reach these attainable and sustainable goals for our children and our society.

For more information about resources for implementing these standards in your school and classroom, contact the Music Educators' National Conference at:

MENC Publication Sales
1806 Robert Fulton Drive
Reston, VA 20191
Phone: 1-800-828-0229
Web address: www.menc.org

## NORTH DAKOTA MUSIC CONTENT STANDARDS

**Standard 1: SINGING**
Students sing, alone and with others, a varied repertoire of music.

**Standard 2: INSTRUMENTAL PERFORMANCE**
Students perform on instruments, alone and with others, a varied repertoire of music.

**Standard 3: IMPROVISATION**
Students improvise melodies, variations, and accompaniments.

**Standard 4: COMPOSITION**
Students compose and arrange music with specified guidelines.

**Standard 5: READING MUSIC**
Students read and notate music.

**Standard 6: LISTENING**
Students listen to, analyze, and describe music.

**Standard 7: EVALUATING MUSIC**
Students evaluate music and music performances.

**Standard 8: MUSIC AND OTHER DISCIPLINES**
Students understand the relationship between music, other arts, and other disciplines.

**Standard 9: MUSIC, HISTORY, AND CULTURE**
Students understand music in relation to history and culture.

## SUMMARY OF GRADES K – 4 BENCHMARKS

### Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

4.1.1 Sing independently on pitch and in rhythm.
4.1.2 Sing expressively.
4.1.3 Sing from memory a varied repertoire of songs representing genres* and styles* from diverse cultures.
4.1.4 Sing in parts.
4.1.5 Sing in groups.

### Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

4.2.1 Perform independently on an instrument.
4.2.2 Perform expressively.
4.2.3 Perform in groups.

### Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

4.3.1 Improvise simple melodies, rhythmic and melodic variations, and accompaniments.

### Standard 4: COMPOSITION

***Students compose and arrange music with specified guidelines.***

4.4.1 Create and arrange music to accompany readings or dramatizations.
4.4.2 Create and arrange short songs and instrumental pieces within specified guidelines.

### Standard 5: READING MUSIC

***Students read and notate music.***

4.5.1 Read simple rhythms in basic meters*.
4.5.2 Know how to use a system to read simple pitch notation.
4.5.3 Know symbols and traditional terms.
4.5.4 Know how to use basic symbols to notate music.

* indicates the word or phrase is defined in the Glossary
Summary of Grades K-4 Benchmarks

**Standard 6: LISTENING**

***Students listen to, analyze, and describe music.***

4.6.1 Know simple music forms when presented aurally.
4.6.2 Know a variety of styles* representing diverse cultures.
4.6.3 Know terminology to describe music.
4.6.4 Know the sounds of a variety of instruments and voices from various cultures.
4.6.5 Understand the relationship between music and movement.

**Standard 7: EVALUATING MUSIC**

***Students evaluate music and music performances.***

4.7.1 Develop appropriate criteria to evaluate performances and compositions.
4.7.2 Understand how to use music terminology to express personal preferences for specific musical works and styles*.

**Standard 8: MUSIC AND OTHER DISCIPLINES**

***Students understand the relationship between music, the other arts, and other disciplines.***

4.8.1 Understand the similarities and differences in the meanings of common terms used in the various arts.
4.8.2 Understand the interrelationship of music and other disciplines.

**Standard 9: MUSIC, HISTORY AND CULTURE**

***Students understand music in relation to history and culture***

4.9.1 Know music from various historical periods.
4.9.2 Know how elements of music* are used in music examples from various cultures.
4.9.3 Know various uses of music in daily experiences.
4.9.4 Know characteristics that make certain music suitable for its use.
4.9.5 Understand the role of musicians in various music settings and cultures.
4.9.6 Know appropriate audience behavior for the context and style* of music performed.

## Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

**Benchmarks**

4.1.1 Sing independently on pitch and in rhythm.
4.1.2 Sing expressively.
4.1.3 Sing from memory a varied repertoire of songs representing genres* and styles* from diverse cultures.
4.1.4 Sing in parts.
4.1.5 Sing in groups.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.1.1 timbre*, diction, posture, steady tempo, intervals
4.1.2 dynamics*, phrasing, interpretation
4.1.3 genres* (e.g., marches, work songs, folk songs, patriotic songs, lullabies), examples of style* from various composers and cultures
4.1.4 ostinatos*, partner songs, rounds
4.1.5 blending vocal timbres*, matching dynamic* levels, responding to the conductor, listening, responsibility, cooperation

**Examples of Activities that Support the Standard and Benchmarks**

4.1.1 Students echo/sing rhythms and melodic patterns.

4.1.1 Students sing a familiar song without accompaniment in a comfortable key.

4.1.2 The teacher or a student demonstrates several interpretations of a familiar song (e.g., a lullaby) by singing it loudly, then softly, or fast then slow, etc. Students describe the interpretation and perform the song using their choice of interpretation.

4.1.3 Students sing a song, such as a lullaby or work song, and create the mood and style through vocal and physical expression*.

**Examples of Activities that Support the Standard and Benchmarks**

4.1.4 Students learn a round in unison. They progress to singing it in two parts and then three parts.

4.1.5 Students sing together varying tempo, style and dynamics from the director's cues.

## Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

**Benchmarks**

| | |
|---|---|
| 4.2.1 | Perform independently on an instrument. |
| 4.2.2 | Perform expressively. |
| 4.2.3 | Perform in groups. |

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

| | |
|---|---|
| 4.2.1 | timbre*, articulation*, posture, steady tempo |
| 4.2.2 | dynamics*, phrasing, interpretation |
| 4.2.3 | blending instrumental timbres*, matching dynamic* levels, responding to the conductor, listening, accepting responsibility, cooperating |

**Examples of Activities that Support the Standard and Benchmarks**

4.2.1 Students echo a series of four rhythmic patterns, each consisting of two measures in 4/4 meter* on a rhythmic or melodic instrument. The patterns contain combinations of half, quarter, eighth and dotted rhythms. Students play immediately, following the pattern played by the teacher, with no interruption of the beat.

4.2.1 Students echo on the recorder, or on another melodic instrument, a series of four simple four-beat melodic patterns played by the teacher. The starting tone is given and the student may sound the tone. The patterns contain combinations of half, quarter, eighth notes and dotted rhythms moving stepwise. Students play immediately following the teacher with no interruption of the beat.

4.2.2 Students choose an appropriate classroom instrument to perform a familiar song including expressive elements such as dynamics, phrasing and interpretation.

4.2.3 The teacher chooses familiar pieces written in at least two parts. (The pieces should contrast in tempo and style*.) The scores contain few or no indication of dynamics, tempo, or style*. Students play the pieces on the recorder or other melodic instruments as the teacher conducts. Occasionally, by means of conducting gestures, the teacher calls for unrehearsed changes in dynamics*, tempo, and style* (e.g., staccato or legato).

## Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

**Benchmarks**

4.3.1 Improvise simple melodies, rhythmic and melodic variations, and accompaniments.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.3.1 pitch patterns, rhythmic patterns, phrase length, tempo, style*; variation techniques (e.g., rhythmic variations, simple melodic embellishments, tempo change); simple rhythmic and melodic ostinatos*, chords

**Examples of Activities that Support the Standard and Benchmarks**

[Note: In the first three activities, the students could improvise rhythmic responses.]

4.3.1 Students improvise a melodic answer to a question sung by the teacher. The teacher sings a four-measure pattern; the student sings an answer of the same length and in the same tempo. Students sing immediately following the teacher, with no interruption of the beat.

4.3.1 Students improvise a melodic ostinato* to a familiar selection on a suitable instrument. The teacher chooses an instrumental selection familiar to the student and plays it. The student is given a brief period of time to devise an ostinato* and then performs it with the teacher.

4.3.1 Students play "Hot Cross Buns" or another simple, familiar four-measure tune on a recorder, mallet percussion instrument, or other melodic instrument. The teacher asks students to do something different with the rhythm while keeping the melody the same.

4.3.1 Given a variety of classroom instruments* and electronic instruments from which to choose, students improvise a short piece in ABA form in which the B section is as different as possible from the A section with respect to timbre*. Vocal sounds, body sounds, and nontraditional sounds available in the classroom may be used.

4.3.1 Students play a simple accompaniment or simple song on an autoharp, guitar or ukulele given the key of the song. They find the chords through experimentation and then accompany students singing the song.

**Standard 4: COMPOSITION**

***Students compose and arrange music with specified guidelines.***

| **Benchmarks** | |
|---|---|
| 4.4.1 | Create and arrange music to accompany readings or dramatizations. |
| 4.4.2 | Create and arrange short songs and instrumental pieces within specified guidelines. |

| **Examples of Specific Knowledge that Support the Standard and Benchmarks** | |
|---|---|
| 4.4.1 | mood, content relationships, context clues, poetic images, dramatic interpretation |
| 4.4.2 | style, form, instrumentation, compositional technique |

**Examples of Activities that Support the Standard and Benchmarks**

4.4.1 Students create original music/sounds or adapt existing music to accompany a short story. The story may be about a haunted house, a trip to Planet X, a visit to the zoo, or any other topic selected by the student. Students may tell the story while performing the accompaniment, record the story on tape, or use an existing tape by another speaker in order to be able to devote more attention to the accompaniment. Written notes or notation are expected.

4.4.2 Given access to a variety of classroom instruments* and electronic instruments, students compose a short piece using at least three distinctive sounds, including at least one electronic sound and at least one vocal sound. A written score should be created.

## Standard 5: READING MUSIC

***Students read and notate music.***

**Benchmarks**

4.5.1 Read simple rhythms in basic meters*.
4.5.2 Know how to use a system to read simple pitch notation.
4.5.3 Know symbols and traditional terms.
4.5.4 Know how to use basic symbols to notate music.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.5.1 2/4, whole, half, dotted half, quarter, eighth notes and rests
4.5.2 syllables, numbers, letters in the treble clef with major keys
4.5.3 relating to dynamics* (e.g., pianissimo, piano, mezzoforte, forte, crescendo, decrescendo), tempo (e.g., largo, adagio, andante, moderato, allegro, ritard, accelerando), articulation* (e.g., legato and staccato)
4.5.4 simple patterns incorporating meter*, rhythm, pitch, and dynamics

**Examples of Activities that Support the Standard and Benchmarks**

4.5.1 Students read a simple rhythm in a basic meter* and use a classroom rhythm instrument or clap to produce the rhythm.

4.5.2 Students sight sing simple but unfamiliar unaccompanied melodies, using syllables, numbers, or letters. The melodies are folk-song like and most are eight measures in length. All are in major keys and in treble clef. They consist largely of stepwise motion. Most leaps are thirds, there are no accidentals, and the rhythms are simple. The tempo is approximately MM=60.

4.5.3 Given a series of (1) music terms relating to dynamics*, tempo, and articulation* and (2) symbols or abbreviations for those terms, students name or define each term, symbol, or abbreviation and, when appropriate, illustrate it in a performance of a phrase from a familiar song.

4.5.4 Students write on a staff, using standard notation, a series of four simple melodic patterns of four measures each, played by the teacher on a keyboard instrument. Students indicate the dynamic* level and the meter*, which will be either 3/4 or 4/4, and insert bar lines as needed. The starting pitch and beat note are given for each pattern. The patterns contain half, quarter, and eighth notes moving stepwise.

Grades K – 4

## Standard 6: LISTENING

***Students listen to, analyze, and describe music.***

| **Benchmarks** | |
|---|---|
| 4.6.1 | Know simple music forms when presented aurally. |
| 4.6.2 | Know a variety of styles representing diverse cultures. |
| 4.6.3 | Know terminology to describe music. |
| 4.6.4 | Know the sounds of a variety of instruments and voices from various cultures. |
| 4.6.5 | Understand the relationship between music and movement. |

| **Examples of Specific Knowledge that Support the Standard and Benchmarks** | |
|---|---|
| 4.6.1 | canon, AB, ABA, call and response rondo |
| 4.6.2 | sound sources, instrumentation, styles, pitch patterns, rhythms |
| 4.6.3 | terms relating to elements of music (e.g., tempo, timbre*, dynamics*) |
| 4.6.4 | timbres*, instrument families, voice ranges, folk instruments |
| 4.6.5 | finding the beat, meter* changes, dynamic* changes, contrasting sections, style* |

| **Examples of Activities that Support the Standard and Benchmarks** | |
|---|---|
| 4.6.1 | Students identify the form of examples that are provided by the teacher. Forms may include ABA, AABA, ABACA, other forms involving not more than three sections (not counting repetitions), or call and response. Both instrumental and vocal examples are included. |
| 4.6.2 | Students compare and contrast the elements of two pieces of music from different cultures. |
| 4.6.3 | Students listen to music and describe it in everyday terminology and then in music terminology (e.g., smooth/legato). |
| 4.6.4 | Students listen to Western and non-Western instruments and vocal styles* and compare how the instrumental and vocal timbres* are used. |
| 4.6.5 | Students devise and demonstrate original movements that reflect the mood and character of a brief, unfamiliar recorded music example and change their movements to respond to changes in the style of the music. The example is selected to provide clear changes in style. In a series of subsequent examples, students respond by movement to new sections (e.g., each section in a rondo), to specific events (e.g., oboe solo, cymbal crash, recapitulation), or to changes in tempo, meter*, instrumentation, or register (e.g., high versus low instruments). Props such as streamers, balls, hoops, or wands may be provided if desired. |

## Standard 7: EVALUATING MUSIC

***Students evaluate music and music performances.***

**Benchmarks**

4.7.1 Develop appropriate criteria to evaluate performances and compositions.
4.7.2 Understand how to use music terminology to express personal preferences for specific musical works and styles*.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.7.1 recognize style*, form, patterns, contrasts, expression*; compare, discuss, describe technique, musical effect, tone, attack and release, balance and blend
4.7.2 music terminology, describe and support personal preferences

**Examples of Activities that Support the Standard and Benchmarks**

4.7.1 Students suggest three important criteria for evaluating music performances and compositions. Students write down the criteria, which may be either in the form of questions or descriptive phrases. The teacher then plays a tape of a performance or composition by a student or by a group of which the student is a member, and the student applies his or her criteria in evaluating the performance or composition.

4.7.2 Students name three favorite works of music and explain, using appropriate music terminology, why they like those works. The teacher asks questions to help the students articulate the musical basis for their preferences. Students should be prompted to use appropriate music terminology.

## Standard 8: MUSIC AND OTHER DISCIPLINES

***Students understand the relationship between music, the other arts, and other disciplines.***

**Benchmarks**

4.8.1 Understand the similarities and differences in the meanings of common terms used in the various arts.
4.8.2 Understand the interrelationship of music and other disciplines.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.8.1 form*, line, contrast, color, texture, sequence, timing
4.8.2 vibrations (science); rhythm/duration (math); foreign languages, expressive elements in language; music from various countries, cultures, or regions (social studies).

**Examples of Activities that Support the Standard and Benchmarks**

4.8.1 Students explain, in simple language, the meaning of the following terms in as many of the arts (i.e., music, dance, theatre, visual arts) as possible: line, form*, contrast, color, texture. Students answer questions about the various terms and provide examples to demonstrate their understanding of the similarities and differences in meaning of these terms in the various arts.

4.8.2 Students cite examples of how what is learned in music is helpful in learning other subjects taught in school or how what is learned in other subjects is helpful in learning music. Examples include singing songs associated with various countries or regions (relevant to geography); using varied tempo, dynamics*, rhythm, pitch, and timbre* in interpretative readings (relevant to language arts); counting the values of notes, rests, and meter signatures (relevant to mathematics); understanding how vibration of strings, drum heads, or air column generates sounds (relevant to science); singing songs in various languages (relevant to foreign languages).

## Standard 9: MUSIC, HISTORY, AND CULTURE

***Students understand music in relation to history and culture.***

**Benchmarks**

4.9.1 Know music from various historical periods.
4.9.2 Know how elements of music are used in music examples from various cultures.
4.9.3 Know various uses of music in daily experiences.
4.9.4 Know characteristics that make certain music suitable for its use.
4.9.5 Understand the role of musicians in various music settings and cultures.
4.9.6 Know appropriate audience behavior for the context and style* of music performed.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

4.9.1 elements of the historical periods (e.g., Baroque, Classical, Romantic)
4.9.2 cultural styles*, genres*, sound sources, rhythm
4.9.3 media, sacred and secular ceremonies, work, entertainment, leisure
4.9.4 dramatic effect, context cues, tempo, style*
4.9.5 careers (e.g., teacher, performer, conductor, entertainer, story-teller, church organist, choir director, private teacher)
4.9.6 applause etiquette, flag etiquette, multi-movement works (symphonies), jazz (solos), seating, attire (e.g., hats), chewing gum, eating and drinking

**Examples of Activities that Support the Standard and Benchmarks**

4.9.1 Students identify (by genre* or style*) brief, representative, aural examples of the following music: Baroque, Classical, and Romantic periods.

4.9.2 Students describe how elements of music, voices and/or instruments are used distinctively in diverse cultures from various parts of the world (e.g., Western Europe, the Americas and the Caribbean, sub-Saharan Africa, Middle East, South Asia and India, East Asia).

4.9.3 Students keep a journal of events or occasions at which music has been sung, played, or heard outside of the school.

4.9.4 Using the journal of musical events, students describe the type of music and the characteristics that made it suitable (or not) for the occasion.

**Examples of Activities that Support the Standard and Benchmarks**

4.9.5 Students compare the roles of musicians in Western and non-Western cultures, including for whom the music is performed, the type of music performed, and the purpose for its use.

4.9.6 Students discuss appropriate audience behavior in various performance settings, and design a checklist of behaviors.

## SUMMARY OF GRADES 5 – 8 BENCHMARKS

### Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

8.1.1 Sing accurately and with good breath control throughout their singing ranges, alone and in small and large groups.
8.1.2 Sing with expression* and technical accuracy* a repertoire of vocal literature.
8.1.3 Sing music representing diverse genres* and cultures.
8.1.4 Sing music written in two and three parts.

### Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

8.2.1 Perform on an instrument, alone and in small and large groups.
8.2.2 Perform with expression* and technical accuracy* on a string, wind, percussion, or classroom instrument*.
8.2.3 Perform music representing diverse genres* and cultures.
8.2.4 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

### Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

8.3.1 Improvise simple harmonic accompaniments.
8.3.2 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.
8.3.3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments.

### Standard 4: COMPOSITION

***Students compose and arrange music with specified guidelines.***

8.4.1 Compose short pieces containing the appropriate elements of music*.
8.4.2 Arrange simple pieces for voices or instruments other than those for which the pieces were written.
8.4.3 Use a variety of sound sources when composing and arranging.

**Standard 5: READING MUSIC**

***Students read and notate music.***

8.5.1 Read complex rhythms in simple and compound meters*.
8.5.2 Sight-read simple melodies in both the treble and bass clefs.
8.5.3 Know standard notation symbols.

**Standard 6: LISTENING**

***Students listen to, analyze, and describe music.***

8.6.1 Understand appropriate terminology to describe specific music events.
8.6.2 Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures.

**Standard 7: EVALUATING MUSIC**

***Students evaluate music and music performances.***

8.7.1 Know how to evaluate the quality and effectiveness of music and music performances.
8.7.2 Know how to apply specific criteria when offering constructive suggestions for improving the performance of self and others.

**Standard 8: MUSIC AND OTHER DISCIPLINES**

***Students understand the relationship between music, the other arts, and other disciplines.***

8.8.1 Know how relationships expressed through music can be expressed differently through other art disciplines.
8.8.2 Know how principles and concepts of other disciplines are related to those of music.

**Standard 9: MUSIC, HISTORY, AND CULTURE**

***Students understand music in relation to history and culture.***

8.9.1 Know characteristics of music genres* and styles* from a variety of music cultures.
8.9.2 Know exemplary musical works from a variety of genres* and styles*.
8.9.3 Know the functions of music, the roles of musicians, and the conditions of performance in several cultures of the world.

## Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

**Benchmarks**

| | |
|---|---|
| 8.1.1 | Sing accurately and with good breath control throughout their singing ranges, alone and in small and large groups. |
| 8.1.2 | Sing with expression* and technical accuracy* a repertoire of vocal literature. |
| 8.1.3 | Sing music representing diverse genres* and cultures. |
| 8.1.4 | Sing music written in two and three parts. |

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

| | |
|---|---|
| 8.1.1 | timbre*, diction, posture, steady tempo, interval relationships |
| 8.1.2 | dynamics*, phrasing, interpretation, of style and text correct pitch and rhythm, interpretation of style and text |
| 8.1.3 | sonata, madrigal, jazz, barbershop, world music |
| 8.1.4 | multiple staves, changing voice, memory, listening |

**Examples of Activities that Support the Standard and Benchmarks**

8.1.1 Students record their performance as part of an ensemble using a hand-held tape recorder, which is passed along to record each singer's voice.

8.1.2 Students sing a familiar song from memory, expressively and accurately, with or without accompaniment. The song should be selected from a repertoire list of classroom pieces at various levels of difficulty.

8.1.3 Following a unit of study on folk songs from nations in various parts of the world, students sing, with appropriate style, one song from each of three nations with dissimilar cultures (e.g., Germany, Ghana, and Japan). Students then compare and contrast the unique aspects of each style.

8.1.4 Students sing a familiar part in a three-part song while other students sing remaining parts.

## Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

**Benchmarks**

8.2.1 Perform on an instrument, alone and in small and large groups.
8.2.2 Perform with expression* and technical accuracy*on a string, wind, percussion, or classroom instrument*.
8.2.3 Perform music representing diverse genres* and cultures.
8.2.4 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.2.1 timbre*, articulation*, posture, steady tempo, intonation, memory, listening, responsibility, cooperation
8.2.2 breath control, bow or stick control, embouchure, phrasing, dynamics*, interpretation, proper care and use of the instrument, tuning procedures
8.2.3 appropriate expression for genre*, specific styles* from historical periods, performance skills specific to culture
8.2.4 interval relationships, chord structure and progressions

**Examples of Activities that Support the Standard and Benchmarks**

8.2.1 Students record their performance as part of an ensemble using a hand-held tape recorder that is passed along to record each players band, orchestra, or classroom instrument. Students and the teacher evaluate and discuss the performance.

8.2.2 Students prepare a demonstration project using various means to show their understanding of proper care and use of their band, orchestra, or classroom instruments*. The presentation of the projects may include live demonstrations, multimedia, or posters.

8.2.3 Students perform three pieces: (1) a folk or traditional melody in a slow, lyrical style; (2) a march in staccato style; and (3) an example of non-Western music. Any suitable instruments may be used (e.g., dulcimer, Celtic harp, banjo, violin, mbira, tabla). The students' task is to perform in a manner that reflects the musical style* of each work.

**Examples of Activities that Support the Standard and Benchmarks**

8.2.4 Students sing a simple, familiar melody and then play it by ear on the recorder or another melodic instrument. The starting pitch is given, and the student may sound the pitch on the instrument. The melodies should feature both stepwise motion and skips.

8.2.4 Students sing a simple, familiar melody and then play by ear a simple accompaniment to it on a fretted instrument, an autoharp, or a keyboard instrument. The starting pitch is given.

## Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

**Benchmarks**

8.3.1 Improvise simple harmonic accompaniments.
8.3.2 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.
8.3.3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.3.1 chord and chord progressions in major keys, meter*, tonality*, consistent style*
8.3.2 chord and chord progressions, variety of sound sources, meter*, tonality*
8.3.3 major, minor, and pentatonic keys and scale structure, consistent style*, meter*

**Examples of Activities that Support the Standard and Benchmarks**

8.3.1 Students improvise an accompaniment using traditional chords on a fretted instrument, a keyboard instrument, a mallet percussion instrument, or an autoharp while the class sings a familiar song containing simple chords (e.g., I, IV, V).

8.3.2 On a recorder or another melodic instrument, or with the voice, students improvise on a familiar melody or a melody in a major key. The variation should be based primarily on melodic embellishments or rhythmic variation. The melody should be eight to sixteen measures long.

8.3.3 As the class or teacher provides an eight-measure rhythmic background, students improvise a vocal pattern over the background using a neutral syllable. This activity can be done on a melodic or harmonic instrument.

## Standard 4 : COMPOSITION

***Students compose and arrange music with specified guidelines.***

**Benchmarks**

8.4.1 Compose short pieces containing the appropriate elements of music*.
8.4.2 Arrange simple pieces for voices or instruments other than those for which the pieces were written.
8.4.3 Use a variety of sound sources when composing and arranging.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.4.1 elements of music*, particular style*, instrumentation, compositional technique (e.g., unity/variety, tension/release, balance)
8.4.2 vocal and instrumental ranges, transposition, clefs, notation
8.4.3 traditional and nontraditional sound sources, electronic media

**Examples of Activities that Support the Standard and Benchmarks**

8.4.1 Students compose a work in ABA, AABA, ABACA, or theme-and-variations form; perform it as a solo or with a group of students; and explain to the class how the work has achieved unity and variety, tension and release, and a balance. Any melodic, harmonic, rhythmic, or electronic instruments, or voice, may be used. The piece is to be written out by the student, using notation sufficiently precise to allow the same group to reproduce the piece accurately in subsequent performances.

8.4.2 Students arrange a familiar song or short instrumental piece for three to five instruments or voices so that it may be performed by other students. The arrangement may be for any combination of instruments. The student prepares a score that is performed by the class, if possible.

8.4.3 Students use everyday sounds they can generate and/or record (e.g., egg beaters, nature sounds, household appliances, etc.) to create an original composition which they tape and play for the class.

## Standard 5: READING MUSIC

***Students read and notate music.***

**Benchmarks**

8.5.1 Read complex rhythms in simple and compound meters*.
8.5.2 Sight-read simple melodies in both the treble and bass clefs.
8.5.3 Know standard notation symbols.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.5.1 sixteenth notes, dotted notes and rests, 6/8, 3/8, alla breve*
8.5.2 intervals, treble and bass clefs
8.5.3 symbols relating to pitch, rhythm, dynamics*, tempo, articulation* and expression* (e.g., slur or tie, tenuto, accent, staccato, fermata, ledger line, double sharp, double flat, natural, key signature, meter signature*, repeat signs, major, minor, molto, poco, coda, a cappella, D.C. and D.A.), traditional notation and symbols.

**Examples of Activities that Support Standard and Benchmarks**

8.5.1 Students sight-read the rhythm of three varied, unfamiliar excerpts of music. They either clap or use rhythmic syllables. The excerpts vary in length from four to eight measures. Collectively, they include whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 4/4, 6/8, 3/8, and alla breve* meters*. They may be presented in print or by means of overhead transparencies. The tempo is approximately MM=60.

8.5.2 Students sight-read four varied, unfamiliar melodies of from four to eight measures each. Two are in treble clef and two are in bass clef. The student may sing or use any appropriate instrument (with octave transpositions as necessary). Both major and minor keys are included. The melodies are folk-song like and contain few or no chromatic* tones. They are simple rhythmically and contain no notes faster than eighths, except sixteenths in conjunction with dotted eighths. The melodies may be presented either in print or by means of overhead transparencies. The tempo is approximately MM=60.

8.5.3 Students locate specific notation symbols in works and explain or demonstrate what those symbols and other music terms tell the performer to do.

8.5.3 The teacher sings or plays on a melodic instrument a simple four-measure phrase of music. Students write down the phrase in standard notation in either treble or bass clef. The phrase should be tonal and should not contain complex rhythms or chromaticism*. Students are given the meter*, the key, and the starting pitch. The phrase may be played up to six times.

## Standard 6: LISTENING

***Students listen to, analyze, and describe music.***

**Benchmarks**

8.6.1 Understand appropriate terminology to describe specific music events.
8.6.2 Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.6.1 standard terminology, aural perception of specific music events, listening
8.6.2 basic principles of meter*, rhythm, tonality*, intervals, chords, and harmonic progressions, listening

**Examples of Activities that Support Standard and Benchmarks**

8.6.1 Students describe or explain what is happening musically in a given listening example. For example, what instruments are playing the melody? What instruments are playing the accompaniment? How is variety achieved? How is tension achieved? In what ways is the melody altered when it reappears? What is happening harmonically at this point?

8.6.2 The teacher plays a short work of music, up to four times, selected because it contains musical features that are readily discernible. The students identify the form of the work and describe how the elements of music* are used in the work. A checklist or worksheet listing these elements may be provided. The excerpt may be, for example, a theme-and-variations movement from a classical symphony, a call-and-response work song from West Africa, or an instrumental blues piece from the late 1920s.

## Standard 7: EVALUATING MUSIC

***Students evaluate music and music performances.***

**Benchmarks**

8.7.1 Know how to evaluate the quality and effectiveness of music and music performances.
8.7.2 Know how to apply specific criteria when offering constructive suggestions for improving the performance of self and others.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.7.1 compare, terminology, self-evaluate, standard criteria (e.g., tone, intonation, diction, technique, interpretation, attack and release, balance, blend, musical effect, unity and variety, craftsmanship, imagination, expressive characteristics, musical effect), exemplars, analysis and synthesis, listening
8.7.2 criteria that affect quality and effectiveness, how to give and receive feedback, critical thinking, problem-solving

**Examples of Activities that Support the Standard and Benchmarks**

8.7.1 Students develop an adjudication form* for evaluating music compositions or performances. The form should specify the criteria by which the composition or performance will be judged. It should also provide a scale of at least three points (e.g., excellent, good, needs improvement) for each criterion and include space for comments. Students then use the adjudication form to evaluate one of their own compositions or one from any other source.

8.7.2 Given one example each of a performance, a composition, an arrangement, and an improvisation (with both a written score and a recording of each), students list what is done well and offer constructive suggestions for improvement.

## Standard 8: MUSIC AND OTHER DISCIPLINES

***Students understand the relationship between music, the other arts, and other disciplines.***

**Benchmarks**

8.8.1 Know how relationships expressed through music can be expressed differently through other art disciplines.

8.8.2 Know how principles and concepts of other disciplines are related to those of music.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.8.1 forms of expression in other arts disciplines, comparison skills, analysis

8.8.2 basic principles of each subject, comparison skills

**Examples of Activities that Support the Standard and Benchmarks**

8.8.1 Students identify a particular event, scene, emotion, or concept and demonstrate how that event, scene, emotion, or concept might be represented in each of three arts (i.e., three from among theatre, dance, music, visual arts). Examples might include a thunderstorm, a sunrise, a tall building, sorrow, surprise, or space travel. The demonstration should consist of acting, dancing, performing music (or playing a recording), or creating a representation in a visual medium. The student should identify the event, scene, emotion, or concept and explain briefly how it is represented in the three arts.

8.8.2 Students prepare a project to explain ways in which the skills and knowledge learned in music and other disciplines are related. For example, knowledge of the physiological process of hearing increases awareness of the dangers of a constantly loud environment, and music often illuminates particular historical or social events or movements. Projects may take the form of posters, demonstrations, multimedia, or performance.

## Standard 9: MUSIC, HISTORY, AND CULTURE

***Students understand music in relation to history and culture.***

**Benchmarks**

8.9.1 Know characteristics of music genres* and styles* from a variety of music cultures.
8.9.2 Know exemplary musical works from a variety of genres* and styles*.
8.9.3 Know the functions of music, the roles of musicians, and the conditions of performance in several cultures of the world.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

8.9.1 instrumentation, texture, rhythmic qualities, melodic lines, form, madrigals, French Impressionist, Gilbert and Sullivan, Irish folk music, blues, country and western, ragtime, salsa, Mariachi music
8.9.2 historical periods and events, composers, titles
8.9.3 careers, media, sacred and secular ceremonies, work, entertainment, leisure

**Examples of Activities that Support the Standard and Benchmarks**

8.9.1 Students identify the distinguishing characteristics of recorded examples of three distinct genres* or styles* of music chosen by the teacher.

8.9.2 Students, working in groups, describe two exemplary works of music (one Western and one non-Western) in terms of the elements of music* and their expressive characteristics. Each group presents to the class, explaining in detail the specific characteristics that cause each work to be considered exemplary and answers questions from the class and the teacher about the work.

8.9.3 Students select three diverse cultures and, for each, describe one role performed by a musician, one function served by the music of that musician, and the conditions under which that music is typically performed. Examples might include a symphony orchestra conductor, a church organist, a composer of television commercials, a middle-school choir director, or the lead guitarist in a rock band; a talking drum drummer in sub-Saharan Africa; a sitar player in India; a singer in Peking opera; a player in a Japanese Kagaku court orchestra; and a player in a Japanese gamelan.

## SUMMARY OF GRADES 9 – 12 BENCHMARKS

### Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

12.1.1 Sing with expression* and technical accuracy*.
12.1.2 Sing music written in four or more parts, with and without accompaniment.
12.1.3 Sing in small ensembles with one student per part.

### Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

12.2.1 Perform with expression* and technical accuracy*.
12.2.2 Perform in an ensemble.
12.2.3 Perform in small ensembles with one student on a part.

### Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

12.3.1 Improvise stylistically appropriate harmonizing parts.
12.3.2 Improvise rhythmic and melodic variations.
12.3.3 Improvise original melodies over given chord progressions.

### Standard 4: COMPOSITION

***Students compose and arrange music with specified guidelines.***

12.4.1 Compose music in several distinct styles*.
12.4.2 Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

### Standard 5: READING MUSIC

***Students read and notate music.***

12.5.1 Know how to read a score of up to four staves.

**Standard 6: LISTENING**

***Students listen to, analyze, and describe music.***

12.6.1 Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures.
12.6.2 Understand technical vocabulary of music.

**Standard 7: EVALUATING MUSIC**

***Students evaluate music and music performances.***

12.7.1 Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.
12.7.2 Evaluate a given musical work in terms of its aesthetic qualities.

**Standard 8: MUSIC AND OTHER DISCIPLINES**

***Students understand the relationship between music, the other arts, and other disciplines.***

12.8.1 Know how artistic elements and processes are used in similar and distinctive ways in the various arts.
12.8.2 Understand the ways in which the principles and concepts of various disciplines outside the arts are related to those of music.

**Standard 9: MUSIC, HISTORY, AND CULTURE**

***Students understand music in relation to history and culture***

12.9.1 Know representative examples of music from a variety of cultures and historical periods.
12.9.2 Know sources of American music, the evolution of these genres* and musicians associated with them.
12.9.3 Know various roles that musicians perform and representative individuals who have functioned in each role.

## Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

**Benchmarks**

12.1.1 Sing with expression* and technical accuracy*.
12.1.2 Sing music written in four or more parts, with and without accompaniment.
12.1.3 Sing in small ensembles with one student per part.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.1.1 listening, vowels and consonants, interpretation, phrasing, various meters* and rhythms in a variety of keys
12.1.2 ensemble skills (e.g., balance, intonation*, rhythmic unity)
12.1.3 musical independence, listening, blend, cooperation

**Examples of Activities that Support the Standard and Benchmarks**

12.1.1 Students choose a song to perform and apply their knowledge of expression* and vocal production. They describe and support their choices.

12.1.2 Students use knowledge of the elements of music and independence of line to perform their parts in an ensemble of four or more parts.

12.1.3 Students are organized into small ensembles with one person to a part. The ensembles are asked to sing without a conductor, accompanied or unaccompanied.

## Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

**Benchmarks**

12.2.1 Perform with expression* and technical accuracy*.
12.2.2 Perform in an ensemble.
12.2.3 Perform in small ensembles with one student per part.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.2.1 listening, rubato, dynamics*, phrasing, interpretation, various meters* and rhythms in a variety of keys
12.2.2 ensemble skills (e.g., balance, intonation*, rhythmic unity)
12.2.3 musical independence, listening, blend, cooperation

**Examples of Activities that Support the Standard and Benchmarks**

12.2.1 Students choose a piece to play alone and apply their knowledge of expression*, tone quality, and technical accuracy*. They describe and support their choices.

12.2.2 Students use knowledge of the elements of music and independence of line to perform their parts in an ensemble experience.

12.2.3 Students perform in a small ensemble of three to eight people, with one person to a part. The ensemble plays without a conductor, unaccompanied.

## Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

**Benchmarks**

12.3.1 Improvise stylistically appropriate harmonizing parts.
12.3.2 Improvise rhythmic and melodic variations.
12.3.3 Improvise original melodies over given chord progressions.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.3.1 harmonic progression, styles
12.3.2 pentatonic melodies and melodies in major and minor keys, modal scales
12.3.3 consistent style*, meter*, tonality*, 12-bar blues progression

**Examples of Activities that Support the Standard and Benchmarks**

12.3.1 Given a familiar melody that uses at least three different chords (e.g., I, IV, V) students improvise an accompaniment on a suitable instrument. There should be a chord on every strong beat. The accompaniment should be stylistically appropriate to the melody (i.e., it should support the melody, it should not be excessively busy, it should reflect the form of the melody and the text insofar as is possible). Students play the accompaniment while the melody is provided by the teacher, other students, or a recording.

12.3.2 Given a short, familiar melody with clearly implied chords, students improvise on it. An accompaniment may be provided. Students may use any instrument, or the exercise may be done with the voice. The strategy should be repeated, with students being asked to improvise on a given rhythmic pattern.

12.3.3 Students improvise a melody to a 12-bar blues or another given progression. Students may use any instrument or their voice.

## Standard 4: COMPOSITION

***Students compose and arrange music with specified guidelines.***

**Benchmarks**

12.4.1 Compose music in several distinct styles*.
12.4.2 Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.4.1 styles* (e.g., classical, folk, pop, jazz, rock), creativity, elements of music*, expressive effects, notate music, range, harmony
12.4.2 notate music, transposition, instrumentation, timbre*, harmony, sound sources, range

**Examples of Activities that Support the Standard and Benchmarks**

12.4.1 Students compose short works in at least three contrasting styles* or genres* (e.g., a blues piece, a setting of a poem for voice and guitar or keyboard, a new alma mater or fight song for the school). Each work should be notated and performed, either with live performers or with a synthesizer.

12.4.2 Students arrange a short work that can be performed, produced and taped by students. Examples include arranging a Bach three-part invention for an ensemble of synthesizers, or other MIDI*-controlled instruments, or arranging a school song for brass quintet or male quartet.

## Standard 5: READING MUSIC

***Students read and notate music.***

**Benchmarks**

12.5.1 Know how to read a score of up to four staves.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.5.1 transposition, instrumentation, clefs, all musical terms and symbols, nonstandard notation symbols

**Examples of Activities that Support the Standard and Benchmarks**

12.5.1 Given three scores in four staves, students describe the form, identify the function or the relative importance of the various lines at any point (e.g., Who has the melody at letter C? Is there a countermelody?), describe the rhythmic characteristics and any unusual metric and rhythmic features, and analyze the chords in a brief section specified by the teacher.

## Standard 6: LISTENING

***Students listen to, analyze, and describe music.***

**Benchmarks**

12.6.1 Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures.
12.6.2 Understand technical vocabulary of music.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.6.1 musical elements, compositional devices and techniques (e.g., motives, imitation, retrograde, inversion, strophic form, chromaticism, non-Western scales, meter* changes, 3-against-2 rhythmic patterns, deceptive cadence)
12.6.2 elements of music* (e.g., form*, harmony; Italian terms; tempo markings)

**Examples of Activities that Support the Standard and Benchmarks**

12.6.1 Students listen to and analyze two representative works in various styles*, one of which is from a non-Western culture. The students are divided into small groups, each assigned one of the following tasks: to identify the medium, describe the form* or organization, describe the rhythmic characteristics, describe the harmonic or textural characteristics, or describe the expressive devices used. The information is shared within each group. The groups are then reorganized with one member from each of the previous groups serving as the expert for their musical element. The new groups pool their knowledge into a presentation for the class.

12.6.2 Given a musical example, students can identify and discuss elements of music, including form, harmony, and tempo using proper terminology.

## Standard 7: EVALUATING MUSIC

***Students evaluate music and music performances.***

**Benchmarks**

12.7.1 Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.

12.7.2 Evaluate a given musical work in terms of its aesthetic qualities.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.7.1 compare, terminology, self-evaluate, standard criteria, exemplars, analysis, synthesis, listening

12.7.2 music elements and terminology, critical thinking, comparison criteria, style*

**Examples of Activities that Support the Standard and Benchmarks**

12.7.1 Students tape record themselves performing a solo or their part in an ensemble. They listen to the tape and write an evaluation of the performance on the basis of its technical accuracy*, expressive or musical qualities, and overall effectiveness.

12.7.2 The teacher plays two recordings of performances of the same work that differ sharply in their interpretation. Students describe the musical characteristics of each performance and contrast the two, identify a setting in which each interpretation might be appropriate, and explain why that interpretation is likely to be more or less appropriate in that setting than the other interpretation. (As variations on this activity, students can also compare compositions, arrangements, and improvisations.)

## Standard 8: MUSIC AND OTHER DISCIPLINES

***Students understand the relationship between music, the other arts, and other disciplines.***

**Benchmarks**

12.8.1 Know how artistic elements and processes are used in similar and distinctive ways in the various arts.

12.8.2 Understand the ways in which the principles and concepts of various disciplines outside the arts are related to those of music.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.8.1 artistic elements and processes for all art forms (e.g., unity, variety, texture, craftsmanship)

12.8.2 core principles of all subjects, comparison skills

**Examples of Activities that Support the Standard and Benchmarks**

12.8.1 Students prepare, individually or in small groups, a multi-media presentation based on studied works in two or more arts, inspired by the same event or phenomenon. Examples may include spring ("Spring" movement from Vivaldi's "The Four Seasons", Mendelssohn's "Spring Song", Robert Browning's "Pippas Song", many Chinese and Japanese screens, examples of Japanese haiku); storms (fourth movement of Beethoven's Sixth Symphony, second section of Rossini's "William Tell Overture", J.W. Truner's "Snowstorm", Ralph Waldo Emerson's "Snowstorm", Ando Hiroshige's "The Wave"); fear (Munch's "The Scream", Schoenberg's "Erwartung", Shakespeare's "Macbeth", films such as "Psycho" and "The Silence of the Lambs"); the story of Romeo and Juliet (Shakespeare's play, Prokofiev's ballet, Tchaikovsky's overture, Berlioz's dramatic symphony, Bernstein's "West Side Story"). Students cite two examples of how the elements of the various arts are used to convey the same specific meanings or feelings; instances in which the imagination and the craftsmanship of the poet, playwright, author, choreographer, painter, or composer are used effectively to create an image or emotion; instances of the use of unity and variety and the use of repetition and contrast.

**Examples of Activities that Support the Standard and Benchmarks**

12.8.1 Students prepare a report on the state of two or more arts during a particular period (e.g., the reign of Louis XIV of France or the Harlem renaissance of the 1920s). Students compare the theory and practice of the various arts (i.e., music, dance, theatre, and visual arts) with one another during the period. When appropriate, the state of the arts in other contemporary cultures or contexts should be referred to (e.g., in the case of Louis XIV, what was happening elsewhere in Europe? In the case of the Harlem renaissance, what was happening in the concert and opera halls and the cabarets of New York and on the Broadway stage?). The students' reports should cite and explain the styles that predominated in each art and should name the individuals who were most influential and describe the contributions of each.

12.8.2 Students prepare a brief report explaining how the principles and concepts of music are related to the principles and concepts of two disciplines outside the fine and performing arts. For example, the student may (1) compare the ability of music and literature to convey images, feelings, and meanings (relevant to language arts); or (2) describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice, and describe the transmission and perception of sound (relevant to physics).

## Standard 9: MUSIC, HISTORY, AND CULTURE

***Students understand music in relation to history and culture.***

**Benchmarks**

12.9.1 Know representative examples of music from a variety of cultures and historical periods.
12.9.2 Know sources of American music, the evolution of these genres* and musicians associated with them.
12.9.3 Know various roles that musicians perform and representative individuals who have functioned in each role.

**Examples of Specific Knowledge that Support the Standard and Benchmarks**

12.9.1 genre*, style*, historical period or culture
12.9.2 American music (e.g., folk, swing, Broadway musical), composers and performers, historical and cultural contexts
12.9.3 music careers (e.g., entertainer, teacher, sound technician, music therapist, music store manager, music editor, publisher)

**Examples of Activities that Support the Standard and Benchmarks**

12.9.1 After studying several pieces representing a style* or culture, students listen to unfamiliar pieces selected by the teacher and describe how the piece is or is not representative of the particular style*.

12.9.2 Students research the evolution of American music. The research should include origin of each genre*, historical stages, representative musicians, and the distinctive use of the elements of music*. They use the information to create a narrated presentation or production of an American music timeline.

12.9.2 Students identify personal vocational and/or avocational musical roles that they are interested in pursuing in the future. They interview a community member in that career, asking about the person's musical background, training, involvement, and the role of music within the person's life. If students are unable to identify a person in the community who is in their career of interest, they may use other sources to research their personal vocational or avocational interest.

## SUMMARY OF BENCHMARKS BY STANDARD

### Standard 1: SINGING

***Students sing, alone and with others, a varied repertoire of music.***

**Grades K – 4 Benchmarks**

4.1.1 Sing independently on pitch and in rhythm.
4.1.2 Sing expressively.
4.1.3 Sing from memory a varied repertoire of songs representing genres* and styles* from diverse cultures.
4.1.4 Sing in parts.
4.1.5 Sing in groups.

**Grades 5 – 8 Benchmarks**

8.1.1 Sing accurately and with good breath control throughout their singing ranges, alone and in small and large groups.
8.1.2 Sing with expression* and technical accuracy* a repertoire of vocal literature.
8.1.3 Sing music representing diverse genres* and cultures.
8.1.4 Sing music written in two and three parts.

**Grades 9 – 12 Benchmarks**

12.1.1 Sing with expression* and technical accuracy*.
12.1.2 Sing music written in four or more parts, with and without accompaniment.
12.1.3 Sing in small ensembles with one student per part.

## Standard 2: INSTRUMENTAL PERFORMANCE

***Students perform on instruments, alone and with others, a varied repertoire of music.***

**Grades K – 4 Benchmarks**

4.2.1 Perform independently on an instrument.
4.2.2 Perform expressively.
4.2.3 Perform in groups.

**Grades 5 – 8 Benchmarks**

8.2.1 Perform on an instrument, alone and in small and large groups.
8.2.2 Perform with expression* and technical accuracy* on a string, wind, percussion, or classroom instrument*.
8.2.3 Perform music representing diverse genres* and cultures.
8.2.4 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

**Grades 9 – 12 Benchmarks**

12.2.1 Perform with expression* and technical accuracy*.
12.2.2 Perform in an ensemble.
12.2.3 Perform in small ensembles with one student per part.

## Standard 3: IMPROVISATION

***Students improvise melodies, variations, and accompaniments.***

**Grades K – 4 Benchmarks**

4.3.1 Improvise simple melodies, rhythmic and melodic variations, and accompaniments.

**Grades 5 – 8 Benchmarks**

8.3.1 Improvise simple harmonic accompaniments.
8.3.2 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.
8.3.3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments.

**Grades 9 – 12 Benchmarks**

12.3.1 Improvise stylistically appropriate harmonizing parts.
12.3.2 Improvise rhythmic and melodic variations.
12.3.3 Improvise original melodies over given chord progressions.

## Standard 4: COMPOSITION

***Students compose and arrange music with specified guidelines.***

**Grades K- 4 Benchmarks**

4.4.1 Create and arrange music to accompany readings or dramatizations.
4.4.2 Create and arrange short songs and instrumental pieces within specified guidelines.

**Grades 5 – 8 Benchmarks**

8.4.1 Compose short pieces containing the appropriate elements of music*.
8.4.2 Arrange simple pieces for voices or instruments other than those for which the pieces were written.
8.4.3 Use a variety of sound sources when composing and arranging.

**Grades 9 – 12 Benchmarks**

12.4.1 Compose music in several distinct styles*.
12.4.2 Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

## Standard 5: READING MUSIC

***Students read and notate music.***

**Grades K – 4 Benchmarks**

4.5.1 Read simple rhythms in basic meters*.
4.5.2 Know how to use a system to read simple pitch notation.
4.5.3 Know symbols and traditional terms.
4.5.4 Know how to use basic symbols to notate music.

**Grades 5 – 8 Benchmarks**

8.5.1 Read complex rhythms in simple and compound meters*.
8.5.2 Sight-read simple melodies in both the treble and bass clefs.
8.5.3 Know standard notation symbols.

**Grades 9 – 12 Benchmarks**

12.5.1 Know how to read a score of up to four staves.

## Standard 6: LISTENING

***Students listen to, analyze, and describe music.***

**Grades K – 4 Benchmarks**

| | |
|---|---|
| 4.6.1 | Know simple music forms when presented aurally. |
| 4.6.2 | Know a variety of styles* representing diverse cultures. |
| 4.6.3 | Know terminology to describe music. |
| 4.6.4 | Know the sounds of a variety of instruments and voices from various cultures. |
| 4.6.5 | Understand the relationship between music and movement. |

**Grades 5 – 8 Benchmarks**

| | |
|---|---|
| 8.6.1 | Understand appropriate terminology to describe specific music events. |
| 8.6.2 | Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures. |

**Grades 9 – 12 Benchmarks**

| | |
|---|---|
| 12.6.1 | Know the uses of the elements of music* in the analysis of compositions representing diverse genres* and cultures. |
| 12.6.2 | Understand technical vocabulary of music. |

## Standard 7: EVALUATING MUSIC

***Students evaluate music and music performances.***

**Grades K – 4 Benchmarks**

4.7.1 Develop appropriate criteria to evaluate performances and compositions.
4.7.2 Understand how to use music terminology to express personal preferences for specific musical works and styles*.

**Grades 5 – 8 Benchmarks**

8.7.1 Know how to evaluate the quality and effectiveness of music and music performances.
8.7.2 Know how to apply specific criteria when offering constructive suggestions for improving performance of self and others.

**Grades 9 – 12 Benchmarks**

12.7.1 Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.
12.7.2 Evaluate a given musical work in terms of its aesthetic qualities.

## Standard 8: MUSIC AND OTHER DISCIPLINES

***Students understand the relationship between music, the other arts, and other disciplines.***

**Grades K – 4 Benchmarks**

4.8.1 Understand the similarities and differences in the meanings of common terms used in the various arts.

4.8.2 Understand the interrelationship of music and other disciplines.

**Grades 5 – 8 Benchmarks**

8.8.1 Know how relationships expressed through music can be expressed differently through other art disciplines.

8.8.2 Know how principles and concepts of other disciplines are related to those of music.

**Grades 9 – 12 Benchmarks**

12.8.1 Know how artistic elements and processes are used in similar and distinctive ways in the various arts.

12.8.2 Understand the ways in which the principles and concepts of various disciplines outside the arts are related to those of music.

## Standard 9: MUSIC, HISTORY, AND CULTURE

***Students understand music in relation to history and culture.***

**Grades K – 4 Benchmarks**

4.9.1 Know music from various historical periods.
4.9.2 Know how elements of music* are used in music examples from various cultures.
4.9.3 Know various uses of music in daily experiences.
4.9.4 Know characteristics that make certain music suitable for its use.
4.9.5 Understand the role of musicians in various music settings and cultures.
4.9.6 Know appropriate audience behavior for the context and style* of music performed.

**Grades 5 – 8 Benchmarks**

8.9.1 Know characteristics of music genres* and styles* from a variety of music cultures.
8.9.2 Know exemplary musical works from a variety of genres* and styles*.
8.9.3 Know the functions of music, the roles of musicians, and the conditions of performance in several cultures of the world.

**Grades 9 – 12 Benchmarks**

12.9.1 Know representative examples of music from a variety of cultures and historical periods.
12.9.2 Know sources of American music, the evolution of these genres* and musicians associated with them.
12.9.3 Know various roles that musicians perform and representative individuals who have functioned in each role.

## REFERENCES


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## GLOSSARY

**Adjudication form** – A list of criteria which is used to evaluate a performance.

**Alla breve** - The meter signature indicating the equivalent of 2/2 time.

**Articulation** - In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

**Chromatic/Chromaticism** – Movement by half steps.

**Classroom instruments** - Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

**Dynamic levels, dynamics** - Degrees of loudness.

**Elements of music** - Pitch, rhythm, harmony, dynamics, timbre, texture, form.

**Expression** - With appropriate dynamics, phrasing, style and interpretation and appropriate variations in dynamics and tempo.

**Form** - The overall structural organization of a music composition (e.g. AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

**Genre** - A type or category of music (e.g. sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

**Intonation** - The degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

**Meter** - The grouping in which a succession of rhythmic pulses of beats is organized; indicated by a meter signature at the beginning of a piece.

**Meter Signature** - An indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

**MIDI (Musical Instrument Digital Interface)** - Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and computers.

**Ostinato** - A short musical pattern that is repeated persistently throughout a composition.

**Style -** The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style) or genre (operatic style, bluegrass style).
Glossary

**Technical accuracy -** The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

**Timbre -** The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

**Tonality -** The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from *ca.* 1600.